

GCSE DRAMA

Component 1 Understanding Drama

Time allowed: 1 hour 45 minutes

Materials

For this paper you must have:

- an AQA 12-page answer book
- a copy of the set play you have studied. This play must **not** be annotated and must **not** contain additional notes.

Instructions

- Use black ink or black ball-point pen.
- Write the information required on the front of your Answer Books. The reference for this paper is **8261/W**.
- Answer **all** questions in **Section A**.
- Answer **one** question in **Section B**. Answer all parts to this question as instructed.
- Answer **one** question in **Section C**.
- You must answer on different plays for **Section B** and **Section C**.
- Do all rough work in your answer book. Cross through any work you do not want to be marked.

Information

- The total number of marks available for this paper is 80.
- The marks for each question are shown in brackets.
- **Section A** carries 4 marks. **Section B** carries 44 marks. **Section C** carries 32 marks.
- All questions require answers in continuous prose. However, where appropriate, you could support your answers with sketches and/or diagrams.
- You will be marked on your ability to:
 - use good English
 - organise information clearly
 - use specialist vocabulary where appropriate.

Section A: Theatre roles and terminology

Answer **all** questions in this section.

For each question, you should write the question number and the letter that is next to the correct answer in your answer book.

Only **one** answer per question is allowed.

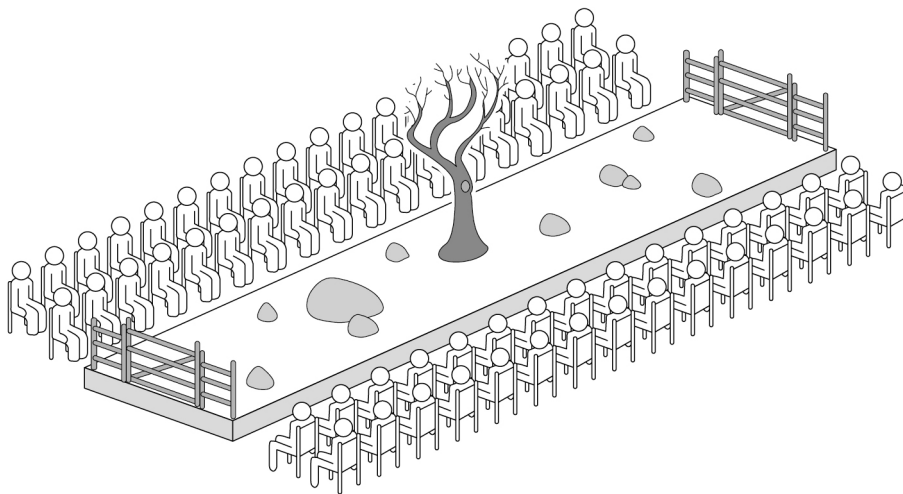
0	1
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Who has overall responsibility for ensuring that what the characters wear on stage is appropriate to the period of the play?

- A The actor
- B The costume designer
- C The stage manager

[1 mark]

Figure 1



0	2
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What type of staging is shown in **Figure 1**?

- A End-on stage
- B Thrust stage
- C Traverse stage

[1 mark]

0	3
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What is the stage positioning of the tree in **Figure 1**?

- A** Centre stage
- B** Stage right
- C** Upstage left

[1 mark]

0	4
---	---

In what type of staging does the audience surround the performance space?

- A** End-on stage
- B** Theatre in the round
- C** Proscenium arch stage

[1 mark]

Turn over for Section B

Turn over ►

There are no questions printed on this page

Section B: Study of set play

You should answer the **one** question that relates to the set play you have studied.

Only answer on **one** set play.

If you have studied:	Answer:	Go to:
<i>The Crucible</i>	Question 5	Page 6
<i>Blood Brothers</i>	Question 6	Page 8
<i>The 39 Steps</i>	Question 7	Page 10
<i>Hansel & Gretel</i>	Question 8	Page 12
<i>Noughts & Crosses</i>	Question 9	Page 14
<i>A Midsummer Night's Dream</i>	Question 10	Page 16

Turn over for the next question

Turn over ►

The Crucible

Read the following extract and answer Question 5 on page 7.

From Act Three

- Parris** But you did turn cold, did you not? I myself picked you up many times, and your skin were icy. Mr Danforth, you –
- Danforth** I saw that many times.
- Proctor** She only pretended to faint, Your Excellency. They're all marvelous pretenders.
- Hathorne** Then can she pretend to faint now?
- Proctor** Now?
- Parris** Why not? Now there are no spirits attacking her, for none in this room is accused of witchcraft. So let her turn herself cold now, let her pretend she is attacked now, let her faint. (*He turns to Mary Warren.*) Faint!
- Mary Warren** Faint?
- Parris** Aye, faint. Prove to us how you pretended in the court so many times.
- Mary Warren** (*looking to Proctor*) I cannot faint now, sir.
- Proctor** (*alarmed, quietly*) Can you not pretend it?
- Mary Warren** I – (*She looks about as though searching for the passion to faint.*) I have no sense of it now. I –
- Danforth** Why? What is lacking now?
- Mary Warren** I cannot tell, sir, I –
- Danforth** Might it be that here we have no afflicting spirit loose, but in the court there were some?
- Mary Warren** I never saw no spirits.
- Parris** Then see no spirits now, and prove to us that you can faint by your own will, as you claim.
- Mary Warren** (*stares, searching for the emotion of it, and then shakes her head*) I cannot do it.
- Parris** Then you will confess, will you not? It were attacking spirits made you faint!
- Mary Warren** No, sir, I –
- Parris** Your Excellency, this is a trick to blind the court!
- Mary Warren** It's not a trick! (*She stands.*) I – I used to faint because I – I thought I saw spirits.
- Danforth** *Thought* you saw them!
- Mary Warren** But I did not, Your Honor.
- Hathorne** How could you think you saw them unless you saw them?
- Mary Warren** I – I cannot tell how, but I did. I – I heard the other girls screaming, and you, Your Honor, you seemed to believe them, and I – It were only sport in the beginning, sir, but then the whole world cried spirits, spirits, and I – I promise you, Mr Danforth, I only thought I saw them but I did not.

Question 5: *The Crucible*

Read the extract on page 6.

Answer parts 05.1, 05.2 and 05.3.

Then answer **either** part 05.4 **or** 05.5.

Question 5

0 5 . 1

You are designing a **costume** for **Mary** to wear in a performance of this extract.

The costume must reflect the context of *The Crucible*, set in a Puritan community in the late 17th century. Describe your design ideas for the costume.

[4 marks]

0 5 . 2

You are performing the role of **Mary**.

Describe how you would use your vocal and physical skills to perform the line below **and** explain the effects you want to create.

‘I promise you, Mr Danforth, I only thought I saw them but I did not.’

[8 marks]

0 5 . 3

You are performing the role of **Mary**.

Focus on the shaded part of the extract. Explain how you might use the performance space and interact with the actors playing Parris and Danforth to show the audience **the pressure Mary is under**.

[12 marks]

And either

0 5 . 4

You are performing the role of **Parris**.

Describe how you would use your acting skills to **interpret Parris’ character**.

Explain why your ideas are appropriate for:

- this extract
- the performance of your role in the play as a whole.

[20 marks]

or

0 5 . 5

You are a designer working on **one** aspect of design for this extract.

Describe how you would use your design skills to create effects which **support the action**.

Explain why your ideas are appropriate for:

- this extract
- your chosen design skill in the play as a whole.

[20 marks]

Turn to page 18 for Section C

Turn over ►

Blood Brothers

Read the following extract and answer Question 6 on page 9.

From Act Two

We see Edward waiting by a street lamp. Linda approaches, sees him, and goes into a street walk.

Linda Well, hello, sweetie pie; looking for a good time? Ten to seven. *(She laughs.)*
Good time... ten to seven... it was a joke... I mean, I know it was a lousy joke but y'
could at least go into hysterics!

Edward *smiles.*

Linda That's hysterics?

Edward Where's Mickey?

Linda He must be workin' overtime.

Edward Oh.

Linda What's wrong with you, misery?

Edward *(after a pause)* I go away to university tomorrow.

Linda Tomorrow! You didn't say.

Edward I know. I think I've been pretending that if I didn't mention it the day would never
come. I love it when we're together, the three of us, don't you?

Linda *nods.*

Edward Can I write to you?

Linda Yeh... yeh, if you want.

Edward Would Mickey mind?

Linda Why should he?

Edward Come on... because you're his girlfriend.

Linda No, I'm not.

Edward You are, Linda.

Linda I'm not, he hasn't asked me.

Edward *(laughing)* You mean he still hasn't?

Linda *(laughing)* No.

Edward But it's ridiculous.

Linda I know. I hope for his sake he never has to ask me to marry him. He'll be a
pensioner before he gets around to it.

Edward *(after a pause)* He's mad. If I was Mickey I would have asked you years ago.

Linda I know you would. Cos y' soft, you are.

Edward *(singing)*

If I could stand inside his shoes I'd say,
How can I compare thee to a summer's day

Linda *(speaking)* Oh go away...

Question 6: *Blood Brothers*

Read the extract on page 8.

Answer parts 06.1, 06.2 and 06.3.

Then answer **either** part 06.4 **or** 06.5.

Question 6

0 6 . 1

You are designing a **costume** for **Edward** to wear in a performance of this extract.

The costume must reflect the context of *Blood Brothers*, set in a Liverpudlian community in the 1970s. Describe your design ideas for the costume.

[4 marks]

0 6 . 2

You are performing the role of **Edward**.

Describe how you would use your vocal and physical skills to perform the line below **and** explain the effects you want to create.

‘(after a pause) He’s mad. If I was Mickey I would have asked you years ago.’

[8 marks]

0 6 . 3

You are performing the role of **Edward**.

Focus on the shaded part of the extract. Explain how you might use the performance space and interact with the actor playing Linda to show the audience **Edward’s feelings**.

[12 marks]

And either

0 6 . 4

You are performing the role of **Linda**.

Describe how you would use your acting skills to **interpret Linda’s character**. Explain why your ideas are appropriate for:

- this extract
- the performance of your role in the play as a whole.

[20 marks]

or

0 6 . 5

You are a designer working on **one** aspect of design for this extract.

Describe how you would use your design skills to create effects which **support the action**.

Explain why your ideas are appropriate for:

- this extract
- your chosen design skill in the play as a whole.

[20 marks]

Turn to page 18 for Section C

Turn over ►

The 39 Steps

Read the following extract and answer Question 7 on page 11.

From Act II, Scene 25

Hannay We seem a little stuck.
Pamela Is that so?
Hannay Hang on.
Pamela What?
Hannay If you go – then if I go – no that doesn't work – wait a minute – let's start again –
Pamela I say what is the use of all this?
Hannay pulls. Pamela squeaks
 Ow!
Hannay whistles
 And please stop whistling! Those policemen will get you as soon as it's light you know, as soon as daybreak dawns.
Hannay They're not policemen.
Pamela Oh really? So when did you find that out?
Hannay You found it out yourself. I'd never have known that was the wrong road to Inverary! They were taking us to their boss with the little finger missing and God help either of us if we meet him!
Pamela So you're still sticking to your penny novelette spy story!
They are now completely entwined. He rounds on her
Hannay Listen!
Pamela Ow!
Hannay There are twenty million women in this island and I've got to be chained to you! I'll say it one more time. There's a dangerous conspiracy against this island and we're the only people who can stop it!
Pamela The gallant knight to the rescue!
Hannay All right then you're alone on a desolate moor in the dark, manacled to a plain common murderer who stabbed an innocent defenceless woman four days ago and can't wait to get you off his hands! If that's the situation you'd prefer then have it my girl and welcome!
Pamela I'm not afraid of you! (*She sneezes*) Atchoo!
Hannay Bless you.
Pamela Thank you.
Hannay Pleasure.
For a second they are very close. They gaze at one another. They wonder what to do. He pulls her through the stile and wrenches her up. Pamela squeals
Pamela OW!! You're horrible!!! You just don't care do you! You just walk into my life and look at me! I'm cold and I'm wet and I'm miserable and my wrist hurts and I didn't do anything to hurt you! You're utterly horrid and beastly and heartless! You don't care about anything except your pompous, selfish, horrible, heartless self!
The wind rages. Hannay looks at her. She looks at him
Hannay Yes well, that's the kind of man I am, I'm afraid.
Pamela Well, God help your wife, that's all I can say!
Hannay Yes, God help her!
They stand miserably chained together in the wind

Question 7: *The 39 Steps*

Read the extract on page 10.

Answer parts 07.1, 07.2 and 07.3.

Then answer **either** part 07.4 **or** 07.5.

Question 7

0 7 . 1

You are designing a **costume** for **Hannay** to wear in a performance of this extract.

The costume must reflect the context of *The 39 Steps* and its 1930s setting.
Describe your design ideas for the costume.

[4 marks]

0 7 . 2

You are performing the role of **Hannay**.

Describe how you would use your vocal and physical skills to perform the line below **and** explain the effects you want to create.

‘There are twenty million women in this island and I’ve got to be chained to you!’

[8 marks]

0 7 . 3

You are performing the role of **Hannay**.

Focus on the shaded part of the extract. Explain how you might use the performance space and interact with the actor playing Pamela to **highlight the comedy of the situation** for the audience.

[12 marks]

And either

0 7 . 4

You are performing the role of **Pamela**.

Describe how you would use your acting skills to **interpret Pamela’s character**.
Explain why your ideas are appropriate for:

- this extract
- the performance of your role in the play as a whole.

[20 marks]

or

0 7 . 5

You are a designer working on **one** aspect of design for this extract.

Describe how you would use your design skills to create effects which **support the action**.

Explain why your ideas are appropriate for:

- this extract
- your chosen design skill in the play as a whole.

[20 marks]

Turn to page 18 for Section C

Turn over ►

Hansel & Gretel

Read the following extract and answer Question 8 on page 13.

From Act Two

WITCH: Good! Now. Who's hungry?

HANSEL: Not me.

GRETEL: Nor me.

BIRDY: Caw! Or me!

WITCH: Well I am! Let's get cooking!

She LIGHTS THE FIRE.

WITCH: I shall let the flames rage and roar until the heat is just right! After all Hansel I want to cook you, not burn you. Tell me boy – are you plump enough yet? Are you suitably roastable?

HANSEL: No, Witch. I am but a bag o' bones and will surely taste of the foulest meat should you cook me.

WITCH: Is that so? Why don't you poke your finger through the bars so that I might judge for myself just how podgy you are.

HANSEL: My finger?

WITCH: Your digit, your pinky, your pointer, I want it – now!

HANSEL: (*Thinking fast.*) Before I do, witch... did you know that the smallest bone

WITCH: Bone?

HANSEL: (*To GRETEL.*) Yes, the smallest *bone* – the smallest bone in the human body is located in the ear?

GRETEL gets the message and picks up a large bone.

WITCH: No. I didn't know that.

HANSEL: And did you also know, Witch, that in Mediaeval times, people were much smaller - (*To GRETEL.*)

Much smaller -

WITCH: Smaller?

HANSEL: Yes, *much smaller* than they are today on account of their vitamin-deprived diet!

GRETEL gets the message and finds a smaller bone. Shows it to HANSEL. It isn't right.

WITCH: That's all very interesting, boy. However

HANSEL: And did you also know, Witch, that the Egyptian scorpion can kill two horses with a single sting of its tail even though it's only...

(*To GRETEL.*)

the size of a finger!

WITCH: The size of a finger, you say?

HANSEL: Yes, the size of a finger!

GRETEL gets the message and offers a finger-sized bone...

WITCH: Which reminds me... Finger!

But the WITCH is in the way and she can't get it to HANSEL.

Question 8: *Hansel & Gretel*

Read the extract on page 12.

Answer parts 08.1, 08.2 and 08.3.

Then answer **either** part 08.4 **or** 08.5.

Question 8

0	8	.	1
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You are designing a **costume** for **Hansel** to wear in a performance of this extract.

The costume must reflect the conventions of contemporary story-telling theatre used in *Hansel & Gretel*. Describe your design ideas for the costume.

[4 marks]

0	8	.	2
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You are performing the role of **Hansel**.

Describe how you would use your vocal and physical skills to perform the line below **and** explain the effects you want to create.

‘Yes, *much smaller* than they are today on account of their vitamin-deprived diet!’

[8 marks]

0	8	.	3
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You are performing the role of **Hansel**.

Focus on the shaded part of the extract. Explain how you might use the performance space and interact with the actor playing the Witch to show the audience **Hansel’s attempts to outsmart the Witch**.

[12 marks]

And either

0	8	.	4
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You are performing the role of **the Witch**.

Describe how you would use your acting skills to **interpret the Witch’s character**. Explain why your ideas are appropriate for:

- this extract
- the performance of your role in the play as a whole.

[20 marks]

or

0	8	.	5
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You are a designer working on **one** aspect of design for this extract.

Describe how you would use your design skills to create effects which **support the action**.

Explain why your ideas are appropriate for:

- this extract
- your chosen design skill in the play as a whole.

[20 marks]

Turn to page 18 for Section C

Turn over ►

Noughts & Crosses

Read the following extract and answer Question 9 on page 15.

From Act Two, Scene Eleven

- KAMAL.** We think it would be better if we took you out of Heathcroft. We've made enquiries at Chivers. They have a place and they could take you in next term.
- SEPHY.** But I don't want to go to boarding school. I like it at Heathcroft.
- KAMAL.** Your mother and I are in complete agreement on this. Aren't we, Jasmine?
- JASMINE.** It's all for the best, darling. And Chivers is one of the best schools in the country.
- SEPHY.** So what? This has nothing to do with my education. You're just frightened that the TV and the ruddy newspapers will find out that Meggie used to work for us. As usual, it's about your ruddy career.
- JASMINE.** Watch your language, young lady.
- KAMAL.** I want to get you away from the McGregors and everything they stand for.
- SEPHY.** But Callum had nothing to do with Dundale. It's his father that's been convicted, not him.
- KAMAL.** That won't matter to the thugs, princess. They know you as a friend of the McGregors'. I trust you saw what they did to his house?
- MINERVA.** He's thinking about you, Sephy.
- SEPHY.** You won't make me go. I'll refuse. I'll leave home and move in with Callum.
- KAMAL.** You do that and I'll cut you off without a penny.
- SEPHY.** I couldn't care less. We'll go away together. Go up north. Start a new life.
- KAMAL.** How do you propose to pay for that?
- SEPHY.** I'll work.
- KAMAL.** I'm afraid we've made the decision and we're not going to change our minds. In September, you're going to Chivers and that's the end of it.
He gets up.
- JASMINE.** (to KAMAL). You're not leaving now, surely.
- KAMAL.** The PM's called a security summit.
- SEPHY.** (to audience). Dinner with Grace, more like.
- KAMAL.** It'll all work out, princess. Trust me.
KAMAL goes to kiss SEPHY. She pulls away. He goes to leave.
- JASMINE.** Please stay and finish your meal, Kamal. For the girls.
- KAMAL.** Look, I told her myself. That's what you wanted, wasn't it?
- JASMINE.** I was hoping you might want to spend some time with your daughters.
- KAMAL.** I'll see them next week.

Question 9: *Noughts & Crosses*

Read the extract on page 14.

Answer parts 09.1, 09.2 and 09.3.

Then answer **either** part 09.4 **or** 09.5.

Question 9

0	9	.	1
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You are designing a **costume** for **Sephy** to wear in a performance of this extract.

The costume must reflect the conventions of contemporary dystopian theatre used in *Noughts & Crosses*. Describe your design ideas for the costume.

[4 marks]

0	9	.	2
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You are performing the role of **Sephy**.

Describe how you would use your vocal and physical skills to perform the line below **and** explain the effects you want to create.

‘But I don’t want to go to boarding school. I like it at Heathcroft.’

[8 marks]

0	9	.	3
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You are performing the role of **Sephy**.

Focus on the shaded part of the extract. Explain how you might use the performance space and interact with the actor playing Kamal to show the audience **Sephy’s defiance**.

[12 marks]

And either

0	9	.	4
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You are performing the role of **Kamal**.

Describe how you would use your acting skills to **interpret Kamal’s character**. Explain why your ideas are appropriate for:

- this extract
- the performance of your role in the play as a whole.

[20 marks]

or

0	9	.	5
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You are a designer working on **one** aspect of design for this extract.

Describe how you would use your design skills to create effects which **support the action**.

Explain why your ideas are appropriate for:

- this extract
- your chosen design skill in the play as a whole.

[20 marks]

Turn to page 18 for Section C

Turn over ►

A Midsummer Night's Dream

Read the following extract and answer Question 10 on page 17.

From Act Two, Scene One

DEMETRIUS Tempt not too much the hatred of my spirit;
For I am sick when I do look on thee.

HELENA And I am sick when I look not on you.

DEMETRIUS You do impeach your modesty too much,
To leave the city and commit yourself
Into the hands of one that loves you not;
To trust the opportunity of night
And the ill counsel of a desert place
With the rich worth of your virginity.

HELENA Your virtue is my privilege. For that
It is not night when I do see your face,
Therefore I think I am not in the night;
Nor doth this wood lack worlds of company,
For you in my respect are all the world.
Then how can it be said I am alone
When all the world is here to look on me?

DEMETRIUS I'll run from thee and hide me in the brakes,
And leave thee to the mercy of wild beasts.

HELENA The wildest hath not such a heart as you.
Run when you will. The story shall be changed:
Apollo flies, and Daphne holds the chase;
The dove pursues the griffin; the mild hind
Makes speed to catch the tiger – bootless speed,
When cowardice pursues, and valour flies.

DEMETRIUS I will not stay thy questions. Let me go;
Or if thou follow me, do not believe
But I shall do thee mischief in the wood.

HELENA Ay – in the temple, in the town, the field,
You do me mischief. Fie, Demetrius,
Your wrongs do set a scandal on my sex.
We cannot fight for love, as men may do;
We should be wooed, and were not made to woo.

Exit Demetrius

HELENA I'll follow thee, and make a heaven of hell,
To die upon the hand I love so well.

Exit Helena

Question 10: *A Midsummer Night's Dream*

Read the extract on page 16.

Answer parts 10.1, 10.2 and 10.3.

Then answer **either** part 10.4 **or** 10.5.

Question 10

1 0 . 1

You are designing a **costume** for **Demetrius** to wear in a performance of this extract.

The costume must reflect *A Midsummer Night's Dream's* original setting in ancient Athens. Describe your design ideas for the costume.

[4 marks]

1 0 . 2

You are performing the role of **Demetrius**.

Describe how you would use your vocal and physical skills to perform the lines below **and** explain the effects you want to create.

**'I'll run from thee and hide me in the brakes,
And leave thee to the mercy of wild beasts.'**

[8 marks]

1 0 . 3

You are performing the role of **Demetrius**.

Focus on the shaded part of the extract. Explain how you might use the performance space and interact with the actor playing Helena to show the audience **Demetrius' rejection of Helena**.

[12 marks]

And either

1 0 . 4

You are performing the role of **Helena**.

Describe how you would use your acting skills to **interpret Helena's character**. Explain why your ideas are appropriate for:

- this extract
- the performance of your role in the play as a whole.

[20 marks]

or

1 0 . 5

You are a designer working on **one** aspect of design for this extract.

Describe how you would use your design skills to create effects which **support the action**.

Explain why your ideas are appropriate for:

- this extract
- your chosen design skill in the play as a whole.

[20 marks]

Turn over for Section C

Turn over ►

Section C: Live theatre production

Answer **one** question from this section.

State the title of the live/digital theatre production you saw.

Answer your question with reference to this production.

You must answer on a **different** play to the play you answered on in Section B.

Either
Question 11

1	1
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Describe how one **or** more actors used their vocal and physical skills to **create one or more memorable character(s)** in the production for the audience.

Analyse and evaluate how successful they were in creating one or more memorable character(s) for the audience.

You could make reference to:

- vocal skills, for example pitch, pace and tone of voice
- physical skills, for example body language and facial expression
- a scene or section and/or the production as a whole.

[32 marks]

or
Question 12

1	2
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Describe how the set was used to **communicate the themes and ideas** in the production for the audience.

Analyse and evaluate how successful the set was in communicating the themes and ideas in the production for the audience.

You could make reference to:

- materials and effects
- space, scale, levels, colour
- a scene or section and/or the production as a whole.

[32 marks]

or

Question 13

1	3
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Describe how **either** costume(s) **or** lighting were used to **support the action** in the production for the audience.

Analyse and evaluate how successful **either** costume(s) **or** lighting were in supporting the action in the production for the audience.

Costume(s) – you could make reference to:

- materials, style, cut and fit
- colour, texture and condition
- a scene or section and/or the production as a whole.

Lighting – you could make reference to:

- colour, intensity, angle and focus
- any special effects
- a scene or section and/or the production as a whole.

[32 marks]

END OF QUESTIONS

There are no questions printed on this page

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